

STEVE STEVENS USES A TECHNIQUE known as *economy picking* to perform an astounding series of arpeggio-type licks in his solo to "Sister Of Pain" (meas. 93-100).

Figure 1 depicts the first two bars of Stevens' run with economy picking strokes included above the tablature. Practice this figure slowly until you feel you've got the hang of it, then try playing it up to tempo. Once you master Figure 1, you should have no problems playing through the next three bars of the solo, as Stevens employs the same arpeggio shape and picking pattern during these measures.

Measures 97-100 of "Sister Of Pain" showcase Stevens' impressive ability to harmonize lightning-fast licks with overdubbed guitar parts. Figure 2 depicts the

After you've thoroughly wood-shedded Figure 2, you should have no problems shredding through the rest of the licks in the solo, as they also use similar fingerings and the same picking method.

It may seem that these licks are the result of some off-the-cuff improvisation, but that's not the case. In order to play these extremely fast licks cleanly and comfortably, Stevens carefully arranged his picking strokes and left-hand fingerings beforehand. The guitar solo in "Sister Of Pain" shows us that occasionally working out licks ahead of time can result in a more interesting and impressive-sounding solo.

—Jeff Perrin

“de-tunings” to give their music a different slant. Guitarists and bassists prefer the heavier sound and ease of playability that de-tuning offers. The most popular de-tuning used today is a half-step lower than standard tuning. “Sister Of Pain,” however, uses a tuning that’s an entire whole-step below normal pitch. This tuning sounds especially “heavy,” and helps the rhythm section sound like an entirely different ship.

The one problem that de-tuning presents, along with possible bass neck problems, is that the decreased tension on the strings (more slack) requires a different left- and right-hand touch. This doesn't mean you should attack the bass with any less animalistic abandon, just take a little time to experiment with this tuning to get a feel for the nuances that the slinkier strings present. This is especially true with the main intro riff beginning at measure 9. The most important consideration is to play this line effectively, without pulling any notes out of tune. In the 1st position, the strings seem to flop around and pitches are almost indiscernible. Be careful to always know completely what is coming out of your instrument. The one exception we have for pitch difference is in the third measure of this riff (meas. 11) where we have to bend the G note a quarter-step sharp. It's very easy to accidentally over-bend this string, so be sure not to pull it too hard.

—Michael DuClos

More and more musicians are using guitar

(meas. 33 and 34)

B

8va

Gtrs. 3 and 4

picking: ect...

T
A
B

14 11 12 14 11 12 14 11 12 14 11/12 15 12 13 12 15 12 13 12 15 12 13 12 15 12

C

A/C#

(meas. 97 and 98)

C

A/C#

Gtr. 3
8va

picking: □ ▲ ▲ ▲ □ ▲ ▲ □ ▲ ▲ □ ▲ ▲ □ ▲ ▲ etc.

TAB

19 14 16 14 16 19 14 16 14 16 16 19 14 16 14 16 16 20 15 17 15 17 20 15 17 15 17 20 15 17 15 17 20 15 17 15 17

SISTER OF PAIN VINCE NEIL

By VINCE NEIL

Guitar Transcription by Jeff Perrin

From Vince Neil's Warner Bros. recording EXPOSED



Tune gtrs. down one whole step (low to high: D, G, C, F, A, D)

A Intro

Moderate Rock ♩ = 133

6 12fr. E E5 7fr. E

Gtrs. 1 & 2

P.H. (15ma) fdbk. (15ma)

P.S. P.S. P.H. P.H. fdbk.

Gtr. 3

TAB

2 3 4 2 0 3

pitch: G# pitch: G# pitch: A#

P.H. (8va) *fdbk. (8va)

P.S. P.S. P.S. P.S.

Gtr. 4

(w/vocoder) P.S. P.S.

TAB

2 (2)

3 3 X (X) X (X) X (X) X (X)

* fdbk. produced by extreme volume. pitch: F#

5

Gtr. 3

slight P.H. 1/4 w/ bar

P.S. full

Gtr. 4

(3) (3) (3) (3) (3) (3) (3) (3) 3

X (X) 15 14 (15) 14 11 14

* flick pick up selector

fdbk. (8va) Gtr. 1

*fdbk. p < f Gtr. 2

w/ bar

w/ bar

** w/ vocoder effect

Gtrs. 1 & 2

w/ bar

w/ bar

0 0 0 0 0 0 0 0

(0) (0) (0) (0) (0) (0) (0) (0)

3 9 7 8 9 7 8 3 10 5 14 14

1 9

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9

E5 A5 P.H. (8va) E5 A5 P.H. (15ma) E E5

Gtr. 3

slight P.H. P.H. slight P.H. full full full P.H. slight P.H. full

12 12 14 12 14 13 12 10 (10) 12 14 15 12 15 14 12 (12) 0 0 14

pitch: G pitch: D

[illegible]

There's a

E5 A5 E E5

Grtr. 3 w/ Rhy. Fig. 1

13

Grtr. 3

full

full

full

full

12 15 12 14 12 15 12 14 12 15 12 15 12 12 15 15 14 12

15 12 15 12 15 12 12 15 12 15 12 12 15 12 15 12 12 15 14 12

* play slightly behind the beat

** play slightly ahead of the beat

B 1st Verse

little old place down south of La Grange where the whiskey flows and the night go on for days
sultry queen set her sights on me Was the best damn thing that I ever seen oh yeah

17 A5

Gtrs. 1 & 2

D5 A D5 A N.C.

P.M. P.M. P.M.



There's a

N.C.

B

Rhy. Fig. 3 (qtr.7 2nd time only)

Gtr. 7
(clean tone)

end Rhy. Fig. 2

21 Rhy. Fig. 2

C 1st and 2nd Pre-choruses

off her leather dress
never seen before

⑤
5fr.
D D5

Gtrs. 5 & 6

25

Gr. 7

mf

Gr. 1 & 2

P.M. -- 4

P.M. ----- 4

P.H. (15ma)

P.H. 1/2

pitch: B

B

Rhy. Fill 1

E5

Gtrs. 1 & 2

P.M.

P.M.

P.M.

TAB

0 0 0 0

Fill 3

8va

Gtr. 3

TAB

(14)

Fill 1

8va

P.H. (15ma)

Gtr. 3

1/2

P.H.

14 12 0

TAB

14 12 0

pitch: A

8va

P.H. (15ma)

3/4

P.H.

14 12 14

TAB

14 12 14

pitch: E

29

8va

mf let ring P.M. P.M. P.M. P.M. *f* P.M. slight P.H.

4 4 4 5 5 7 7 4 0 0 4 2 4 2 2 3 2

4 4 4 5 5 7 7 4 0 0 4 2 4 2 2 3 2

2 2 2 2 2 2 2 3 3 3 3 3 3 4 4 5 4 2 4 2 2 3 2

sister sister of pain She's }
You're } a

33

E5 A5 E5 w/ Fill 1 A5 E E5

Gtrs. 1 & 2

P.M. 1/4 P.M. slight P.H. 1/4 P.M. 1/4 P.M. full

2 2 2 2 3 0 3 0 3 0 3 0 2 2 2 2 3 0 2 2 2 2 3 0 0 3 0 0 X 0 0 X

(2nd time) *To Coda*

(2nd time) Oh yeah

[illegible]

SISTER OF PAIN VINCE NEIL

E 2nd Verse

sweet young thing took a bite out of me she spread her cards out for all the world to see oh yeah

41 A5 D A D A N.C.

I went willingly

She

45 E5 Gtr. 3 w/ Rhy. Fig. 2 N.C. P.H. (8va) P.H.

walked me back to a darkened room said This is on me boy I want to see you howl at the moon

49 A5 N.C. Gtrs. 1 & 2 P.M. P.M. light P.M. slight P.H.

And I'm talking soon

D.S. al Coda

Gtr. 3 w/ Rhy. Fig. 2

53 w/ bar N.H. (8va) grad. dive w/ bar Gtr. 7 8va Gtr. 3 slight P.H. full

* fade in and out w/ volume pedal

Fill 2 Rhy. Fill 2 Gtr. 3 P.H. full slight P.H. full full full (17) Gtr. 3 full TAB TAB

⊕ Coda

Sister

sister of pain

57 E5 A5 E5 A5 E5 A5 E5 A5

Gtr. 3 w/ Rhy. Fig. 1

10/15 11/16 16 (16) 12 15 16 16 15 12 16 14 14 12 14 12 (12)

let ring --- 4 full trem.

Drop down spread 'em out open up it's only a game

[illegible]

F Bridge

Suck your soul make a blind man see with a touch of her hand brings the devil out of me
held up a sign said have no fear we got

⑤ 10fr. G

Gtrs. 1 & 2

P.M.

⑤ 10fr. G5 G

⑤ 10fr. G5 G G5

65

Gtrs. 4, 5 and 6

*harmony gtrs. (w/ harmonizer effect 8va)

5 7 7/8 8 3 3 5 7 (7) 3 (3) 12 (12) 8 8 10
5 7 7/9 7 4 4 5 7 (7) 4 (4) 12 (12) 7 7 9
5 7 7/9 7 5 5 5 7 (7) 5 (5) 12 (12) 9 9 11

* arr. for 1 gtr.

Fill 4

Gtr. 3

TAB (12) \

Fill 5

Gtr. 3

N.H. (8va)

w/ bar

extreme wah use

TAB 0 5 5 (5) (5) 0 14 0 14 \

-3 -1



69

A

She

Gtrs. 3, 4 and 5

f *mp*

Gtrs. 1 & 2

P.M. (5th str. only)

P.H. 1 (15ma)

P.H. 1/4

w/ bar

pitch: G

[illegible]

G Guitar Solo

77

E5
w/ Rhy. Fig. 1 (2 times)

A5

8va

Gtr. 3

12 12 14 12 14 13 12 10 X 12 14 15 15 15 15 12 15 15 12

full full 3/4 full



Rock 'n Roll Doodle #81

Answer

Paycheck for the warm-up band

[illegible]

SISTER OF PAIN VINCE NEIL

A/C#

D

B

Gtrs. 1 and 2 play Rhy. Fill 3

94

8va

C

A/C#

97

8va

Gtrs. 1 and 2 play Rhy. Fill 4

8va

99

P.H.

* Gtr. 3 only pitch: G#

8va

Rhy. Fill 3

Rhy. Fill 4

Oh yeah Oh I'm a dirty boy

101 E5 w/ Fill 6 A5 E5 A5 P.S. Gtr. 2 P.S. Gtr. 1

Gtrs. 1 & 2 slow dive w/ bar 1/4

0 0 3 0 2 10 2 0 3 2 0 (0) -1/2 10 2 0 3 0 2 2 10

Yeah

107 B5 E5 w/ Fill 7

Gtrs. 1 and 2 P.M. P.M. P.M. P.M. P.M.

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 2 0

* erotic moans on these notes

[H] 3rd Chorus

Sister sister of pain You're a

111 A5 E5 w/ Fill 1 A5 E E5

P.M. full

(2) 2 3 0 2 3 0 3 0 3 2 0 2 2 0 0 3 0 0 9 9 9 9 7 7

knock down drag it out lick it up do it again Sister sister of pain

115 E5 A5 E5 A5 E E5 A E5 A5

Gtr. 3 w/ Rhy. Fig. 1 3 times 8va

12 15 12 14 12 15 12 15 12 14 12 15 14 12 19 12 (12)

Fill 6 8va Gtr. 3 Gtr. 4 both gtrs. vib. TAB (14) (14)

Fill 7 Gtrs. 3 & 4 pre-dive and grad. return w/ bar TAB (blubber)

Fill 8 8va Gtr. 3 TAB (22) (22)

Drop down spread 'em out open up it's only a game

121 E5 8va A5 E E5 A5 E5 A5

full full

17 15 17 12 14 12 14

12/14 X 15 15 15/17 17/19 19 19

9/11 X 12 12 12/14 14/16 16 16

Yeah
N.C.
(B)

Come on Sister

sister of pain

E E5

E5 A5

126 8va 8va

3 full full

Gtrs. 1 and 2 P.M. P.M. P.H. (15ma) P.H. (15ma) Gtr. 3 w/ Rhy. Fig. 1 2 times

19/22 22 22 22 16/19 19 19 0 0

2 2 5 2 5/7 5 2 5 2 5/7 4 4 2 4

pitch: G# - A G#

You're a knock down drag it out lick it up do

131 E5 8va A5 E E5 A5

full

Gtr. 3 (begin fade)

15 12 15 12 15 12 12 15 14 12 14 12 14 12 (12)

it again come on do it do it

Yeah
N.C.
(B)

N.C.

135 E5 A5 E5

w/ Rhy. Fill 2

Gtrs. 1 & 2 P.M. P.M. slight P.H. 1/2

2 2 5 2 5/7 5 2 5 2 5/7 4 4 2 4

Sister sister of pain

139

E5 A5
Gtr. 3 w/ Rhy. Fig. 1

E5

8va

(fade out)

3

slight P.H. 11/2 slight P.H. 11/2

15 12 15 12 15 12 12 15 15 14 12 11/2 11/2